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H. F. VOGEL,
EDITOR AND PROPRIETOR.

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A Letter to Ike by His Cousin, Gentle Annie.

DEAR COUSIN IKE:—I read your letter to your mother with a great deal of satisfaction. I am glad you are such a good photo and that you express yourself so much independence. *Independence!* I like that word, don't you? Now I don't care anything about your philosophical higgaboo, or your mother's philosophy of motion. I don't care whether you call it muscular movement, arm movement, combined movement or prohibition movement, it is all the same to me. I write with it. Now, dear Ike, I like what you said about those letters. I mean those letters which have appeared in the different penman's papers as specimens of writing. Now I'm going to tell you what I think about that kind of business. We penmen expect to find in penmen's papers the highest possible attainments of the pen, and not so much of the engraver's skill. It is not necessary since the photo process has become such an important factor in reproduction and leaves our work just as we make it and just as it should be.

These elegant specimens of engraving may mislead young penmen and students, and certainly does an important factor in reproduction and leaves our work just as we make it and just as it should be. These elegant specimens of engraving may mislead young penmen and students, and certainly does an important factor in reproduction and leaves our work just as we make it and just as it should be. These elegant specimens of engraving may mislead young penmen and students, and certainly does an important factor in reproduction and leaves our work just as we make it and just as it should be.

I want to say one word about the designs they give us. In reference to the flourishing, I think that the Society for the Prevention of Cruelty to Animals should interpose. See the poor birds standing on their heads, their wings all drawn out of shape, one on the side, and the other to front of the body, with a tail or one feather, or cut out of the body. We find them in all conceivable positions, many of which obtain only in these rude pictures. No bird ever had the ability to get herself into such a position as that. I don't know, and yet some of these designs came from the so-called *large* penmen. The drawings, too, are many of them, iustrious. Now, I claim that art should copy nature, and whoever says the light coming naturally from both right and left at the same time. Yet we see it represented in some of the drawings. A young man gave a series of good drawings, less than one, and I think it is in the literary field, but those publications which become popular and meet the demands of the public, the good letters are the ones we publish. I only the geans, even though they must pay well for them.

I think it will be the same with our professional papers. The time has come when we demand the best that can be had, and the publisher must have a

wasie basket, must be an artist himself, and have the judgment and independence to act.

Well, Ike, this letter is already too long. Pardon me for taking so much of your time.

Give my love to your mother. She is a good mother and never forgets her one's, two's, three's, four's, one's, two's, etc., nine thounds and ninety times.

Yours truly,
GENTLE ANNIE.

MILWAUKEE, July 22, 1887.
My Dearest Son—The enjoyment at the convention of Business Educators of America was made doubly pleasant and profitable by the receipt of one of your dear letters dated July 19.
No matter what my son may do or say, he will always receive the admiration of his dutiful mother. It is not strange in this wicked, wicked world that the offspring should entertain dissenting views even of a philosophical character, and if my son sees it to consult his mother, and at times question certain maxims should have made impressions foreign to the family, based upon maternal love and affection, *will never be broken*, even under the severest tension. While my son may be accused of indiscretions, the warn heart of a mother, always beats in his defense. If my son has said anything, for which he is sorry, I hope he'll forgive me. My son was always a faithful, earnest, obedient, affectionate and loving boy and while his associations in manhood, and since leaving the paternal roof have been as good as the rest of humankind, it is not strange that local temptations and assages should have made impressions foreign to his earlier instructions and teachings. We are not wholly to blame for our condition and position. Barring this fact it is not just, prudent and right that the allowance should be made the youth, when intellectual departures are reckoned among the possibilities.

"*Spare the rod and spoil the child*" may have been applicable in the time of its author, but it won't do for me or Bob, Ingersoll nor any other first class people. Of course the conditions of blood must determine the remedial properties of the rod. For my part I never had occasion to test its significance because the blood was of virgin purity. Even the neighbors acknowledged it. It wasn't possible to be otherwise.

Ike's desire to please his mother has been the upmost thought in his mind and though (Chilard) our Valparaiso, his arbor has never been cooled. "Mystery! mystery!! mystery!!! Mystery enshrouds everything, and if we could compass the height and depth of anything worthy of attainment, in the shortest possible time, we must secure that assistance which will accomplish it. For this reason the live teacher, who is a "hustler," will always be considered a noisy, evil. The wisdom of this country is not *equally* distributed, hence *some* who are older, are supposed to have learned, in *some* ways *some* things, which the youth would do well to make note of. I am also aware that age doesn't always bring wisdom, yet there are instances easily cited that will prove the rule.

The usual assertion that you appeal to that which *all men are*, viz: *proper judgment and good sense* is only surpassed by a more comprehensive one that *all men are* *hustlers*. Judgment and good sense in *one direction* is no evidence of like quality in another. It may exist in many directions, yet it has its limit, even in old age. One may possess the judgment and good sense which will unravel and conquer mystery after mystery to the number of nine hundred and ninety-nine and that same judgment and good sense fall when applied to the thousandth of a mile and also are invariably applied even to an impossibility from the fact that judgment and good sense in *one direction* would *always, everlastingly* *also* *evermore* serve in another. If proper judgment and good sense were invariably applied every undertaking would yield up its treasures. But as

there are more *failures* than *successes* we can readily assume that proper judgment and good sense are not *sometimes* *more* *always* *present* *you know*. Knowledge of a few things about penmanship does not imply *all*, nor does it signify an increased possibility unless there is willingness to accept *known truths*.

How can a person reading something they do not understand, fall back upon their judgment and good sense without an implied weakness and utter defeat of the case to point? If a student is void of judgment and good sense in some things, but to fall back because of a dullness of apprehension in others is not a strengthening process.

Judgment and good sense of "form" mentally conceived will not effect the object practically without the proper application of *movement* to *form*. You may study form until you have exhausted all the works of the present and past ages and not be able to produce a beautiful result. You may practice *movement* until your head is gray and it will effect nothing within itself. But if you make the proper application of *movement* to *form*, then the results becoming this 18th century will appear. This application not only includes a preparatory motion but embodies the *action* of the letter, and after which the proper time indicates. The *form* of a letter is determined by the *time* in which it is produced. The highest ideal of *form* is the result of *perfect* time in execution. You and I may possess the same mental conception of a letter and yet our results be entirely different. Why is this so?????????

The "Philosophy of Motion" is the action of the hand preceding and following the execution of a letter. Why is the average "extended movement" easier of execution than the single letter contained in that movement? If this statement is not regarded as true, what is the object of their practice. Why is a capital "Q" more difficult to execute than the extended oval exercises???

If I make no motion at all before my pen strikes a capital letter, that production will be very listless. If you admit of any action or motion of the hand preparatory to the formation of a letter, then that action is *definite* and therefore becomes scientific. If scientific the laws which govern must be understood else the highest conception of *form* (as the result of movement properly applied) cannot be reached. This practically illustrates why we have but few penmen of the *first water*, and why the ENGLAVING is made to fill an *aching void*.

No man can be a philosopher of motion is not a myth; it is not an intangible something used to be wider and mystify the unsuspecting youth but is a key that unlocks additional sentences which will also aspire to a higher plane and admit the names of other prodigies being placed upon the scroll of fame.

Your judgment and good sense will serve you as far as it goes, (for it has a limit), after that we must all on a similar basis rely upon the judgment and good sense of others whose knowledge reaches beyond our own. We are unable to comprehend them *we cannot rise*.

The boy of the city (whose judgment and good sense were beyond question) *made an error* when he declared to the green country lad that the ground chuck of a fence was the rail on top. Each may be a precocious youth in his place, but an *exchange* will warrant me in reiterating the original statement that neither possess the judgment and good sense necessary to the situation.

No one has a right to openly discuss the other side of the "Muscular Bignabo" question except by a few denials, coupled with simple declarations in favor of the name "muscular" movement and slight references to the weakness of argument on the other side. To PALMER off in that style is a virtual acknowledgment in our favor, yet a display of unwillingness to accept the real situation.

Think all the best penmen write with the same power who will decay? Then why not recognize

and acknowledge the fact so that followers may understand just what to do.

That all the best penmen (and poorest too) write with the *muscles* no one will deny.

That *the results demand the powers* no one will contradict. That *the best results* are to the action of the larger and smaller sets of muscles no one can deny.

That the larger set of muscles are located in the arm and shoulder no one has denied.

That the smaller set (which control the fingers) are attached to the fore-arm no one has questioned.

That there are but two sets of muscles assisted by the tissue of the forearm employed in any writing or movement no one can dispute.

That the two sets (and only two) are so "combined" as to produce the highest available power all will accept without cavil.

That the *arm movement* (with either movable or stationary fore-arm rest) is applicable as a name when the fingers do not assist in formation, no one has seen fit to prove to the contrary.

That the harmonious union of these two sets of muscles is best expressed by the word "*combined*" no one questions except when who cannot be convinced against their will.

That a name which means something and so long as muscular doesn't mean anything definite I don't want it. It advocates herald it as a kind of super-natural power and a misguided usefulness, rendering it grand. Its supporters are at variance; its seeming projectors are indefinite as to its limitations, and because of articles am I justified in renouncing a vague title.

The sons of the Jones', Souths, and Browns' write with great regularity and promptitude. Don't, my dear boy, don't allow your mother to go down with gray hairs in sorrow to the grave without a kindly letter every month. Remember, when you and I were young and lived in the old log cabin near the lane, and you used to sit with your feet against the jamb, above your head, and read to me out of the first year's almanac, that I warned you in that position your brains would all run to your head? You forgot it? I trust not. I shall love you on, and on, and on, even though you are so near Chicago where booties are sold.

In all your wanderings don't forget your mother, your dear, delectable, delightful, darling mother. She thinks of you with love, hope and joy, knowing full well that as the years roll on you will never tarnish the name.

Trusting that all past promises will be dear to your memory, and that your career will always be one of usefulness, I remain, my dear boy,

Your affectionate and only mother,

MRS. PARTINGTON.

A Series of Lessons in Plain Writing.

H. J. Putnam, of Minneapolis, Minn., and W. J. Kinsley, Shenandoah, Iowa, have published a series of lessons in plain writing which should be in the hands of every student of penmanship, as well as in the collection of every penman in the United States.

For years cheap compendiums have flooded the markets, and have been extensively advertised and sold this country over, but a well graded series of lessons, as the one above mentioned, has not been offered the public nor published for sale.

We would advise every reader of THE GAZETTE to send for a copy immediately on reading this, and their advertisement which appears elsewhere.

It is not published in book form, but it contains seventeen elegantly engraved plates, printed on heavy plate paper, and a book of instructions to accompany them. The copies given do not abound in a variety of folio capitals, etc., and are especially adapted to and keeping with the demands for the attainment of a good, plain style of writing.

The plates were engraved by J. T. Holab, one of the finest engravers in the country, consequently nothing cheap and trashy enters into the make-up of the slips.

We hope they will be adopted by teachers traveling about the country, and that the sales of the same may exceed the sales of all cheap compendiums.

Hints on Engraving.

BY JAMES W. HARKINS.

To dish up an exhaustive treatise on the mediæval manner of engraving, or to describe minutely the expert manner in which the ancient Egyptians engraved their fanciful and artistic ideas upon pyramids and obelisks would, to some, seem the proper manner in which to discuss this subject, but as my memory fails to retain any ideas, grasped at the period to which I refer, I must sorrowfully refrain.

Besides, my language would necessarily be full of terms and phrases peculiar to the ancients, to the total bewilderment of my hieroglyphically inclined brethren.

Therefore will I reluctantly resign this grand opportunity to display my proficiency in classic lore.

Allow me at the outset to assert, as my opinion, that engraving can never be satisfactorily presented as a restricted or limited art.

If we endeavor to treat penmanship we have for a basis set forms and accepted theories.

Engraving is decidedly arbitrary. A teacher of engraving is limited to only his own capacity and artistic appreciation.

We must have a wide field for an extension of originality, or rather *old forms in a new dress*; and verily the opportunity is greedily grasped by the embryo artist, and fearfully and wonderfully original results of his grand bursts of Dore like inspiration.

Originality is unquestionably a virtue. Some virtues are inborn, others are acquired.

Originality in engraving when it is productive of harmonious results, is generally acquired—acquired by a careful study of the work of recognized artists long in the field.

A critical eye, keenly alive to artistic grouping, soon possesses itself of the secret of tasteful pen drawing.

To beginners I would heartily recommend "Ames' Compendium of Practical and Artistic Penmanship" as the best work of this kind extant. It has been of inestimable value to me in my work.

Harmonious distribution of light and shade is of primary importance.

It is here suggested that alternate lines of light and dark should be present in a design.

Display lines should be intersected by several lines of plain work.

One of the most valuable hints I ever received was from Mr. West of New York, when he remarked tersely: "All display is no display."

It is difficult to treat a subject with justice that is so thoroughly arbitrary in its character. To a great extent we must rely upon our instincts, and what constitutes good taste, in the make-up and arrangement of our work.

As it necessitates in most things a number of different parts to make one perfect whole, I will emphatically state to the ambitious youth struggling to attain celebrity in that branch of art, that up to a certain point he is dependent upon the ideas of artists long in the field.

After he has absorbed the beauties of each individual work, then, if ever, will emerge from this close application an originality of his own, the result of his own intuitions.

If this is originality, in the pure acceptance of the word, it will be present in every work.

There is nothing new under the sun."

There are always an unfortunate few, deluded in the belief of their own powers of original production, who, when they were laboring, more labor and studied arrangement of form, is the direct result of an unconscious absorption from outside sources.

The superior artist in any branch is recognizable by his readiness to accept and acquire, irrespective of the fountain head.

Now, without having fully entered into my subject, I feel myself exceeding the space allotted to me.

Regarding the art of arrangement, the department called engraving is difficult of treatment, without an extensive series of lessons, accompanied by elaborate illustrations; and then, instead of being an exposition or any theoretic system, it must be simply a presentation of ideas, peculiar and characteristic of one individual, the author.

Answers to Correspondents.

E. L. D. Longville, Ill.—Yes, your lion dedicated to the PENMAN ART GAZETTE, has been placed on exhibition, and he killed two innocent girls at sight. Send on some more, we'll clean out the city by-and-by.

H. C. D. Altoona, Pa.—He says the GAZETTE is a fine paper, but he can't afford to keep it, and he thinks it is a shame to accept a thing and not pay for it. So he begs us to leave him off the list in the future. Thanks.

Here is another one, A. C. C. Craighill, W. T. writes to us: How much can a man make by publishing a penman's paper? I note you are going on a vacation, and so if you have made enough to go on a vacation in so short a time, I may go into the business myself. That's right if you don't want to die reading such letters, and mailing sample copies and looking in vain for postal notes, etc. Yes, we made lots of money in our series of lessons, and am ready to retire. Come and take it off our hands.

K. M. B. A. S. Village, Mo.—We are asked a question by a bashful young lady, which to answer in a paper like the GAZETTE is embarrassing to an extent. She asks us in love with the Champion Ink Slinger of the county; his birds and beasts and his bounding stag cannot be equaled for miles around, she says he travels about the country, and consequently they are separated a good deal, as she

stays at home and looks after the chickens, etc. Now in writing to him she says her penmanship is miserable; she wants to know how to improve it so that it will not look so terribly poor; she says she practices enough, and she is writing a love letter, she fails to write near as good, so she wants to know if penmanship can be practiced in love letters. That is what embarrasses the Bachelor Editor of the GAZETTE. He never wrote a love letter, consequently cannot answer that question, but our friend, Scarborough, may be better able to grapple with that absorbing question, whether one can practice penmanship in love letters. Whichever it may be, we shall ask to answer in our next. Perhaps some miss will want to know if we can't write her a model love letter.

A. J. Y. Brownsville, Ind.—Why did we affix the name Jim, the penman to our photograph. Well, in the first place we did not have the check to put our name in bold, black type on the first page, and in the second place, we are getting notorious as Jim, the penman, ever since M. H. Sharpe, of McVicker's theatre applied that title in preference to remembering or calling us by our own name, besides, everybody can spell Jim, the penman, but 99 out of a 100, in writing to us make it Vogel, Vogle, Vogel, and other curious sounds, so we didn't mind the name Jim, the penman. For the benefit of those who don't know, we wish to say that *Jim, the penman*, is the title of one of our most successful series of letters first produced at McVicker's theatre, in Chicago, where it ran six weeks, when it was taken to New York, where it ran all through last season and brought to Chicago again. This summer it ran successfully, crowding the theatre every night for three weeks. We do not desire to become another Jim, the penman, but that is how we got the name. Manager Sharpe, not only gave us a new name, but he furnishes us with the passes at McVicker's, so we forgive him ere this.

Exchanges.

The Writing Teacher just got in. A new heading, fier press work, and a cover. She looks well. Bro. Williamson is going it lively.

The Western Penman for August is as always up to the standard, and Bro. Palmer certainly never fails to give his subscribers their money back in every number he publishes.

The Penman's Art Journal, the oldest and best of our penmanly publications, gives the portrait and autograph letter of our friend Shaylor in the August number. It also contains reports of the conventions and other interesting reading matter.

The Magazine for August and September is nothing small, for it contains over 50 pages of reading matter. Col. Soule's portrait graces the first page, followed by a biography, interesting articles by Latta, Anderson, Packard and others, a report of the B. E. Convention, accompanied by cuts of the more prominent members, written in a style wholly indicative of Bro. Jack's originality in handling any subject.

The Pen Art Herald is announced to appear under the editorial management of W. D. Showalter, at Cleveland, Ohio, September 10, 1887. He says it has been lately discovered that there is a demand for a periodical which shall delve into the undiscovered beauties of calligraphic thought; which, while retaining the attractive journalistic and art features of other journals, will add new vigor of expression, and that shall introduce the common matters which have a bearing upon our daily work in more fascinating manner. Col. Soule's portrait graces the first page, followed by a biography, interesting articles by Latta, Anderson, Packard and others, a report of the B. E. Convention, accompanied by cuts of the more prominent members, written in a style wholly indicative of Bro. Jack's originality in handling any subject.

Among the other periodicals on our exchange list are the *Typewriter Operator*, published at Boston, Mass.; *Col. Soule's Portrait*, Boston, Mass.; *Y. C. Good Education*, published by Price & Goodman, Nashville, Tenn.; the *Ohio Business College Record*, Mansfield, Ohio; the *Commercial Record*, Grand Island, Nebraska; the *Commercial Current*, Indianapolis, Ind.; the *Kansas Business Educator*, Emporia, Kas.; Lawrence & Griffiths *Business College Journal*, Dallas, Tex.; *Educational Journal*, Lyons, Iowa; Canada *Business College Journal*, Chatham, Ont.; *Dren's Business College Journal*, Alhgin, Ill.; *Commercial Adviser*, Waco, Mich.; *Wills College Journal*, Jackson, Mich.; *Dallas*, and *Sens*, Dixon, Ill.; the *Practical Educator*, Oklaheima, Okla.; the *American and Church Union*, New York City.

The design on page 59 was executed by Prof. J. W. Harkins, of Curtis' Business College, Minneapolis, Minn.

Squibs.

BY N. Y. Z.

A penman who has taught many people penmanship is Prof. J. S. Preston, of Brooklyn, N. Y. He has travelled all over the country and is a genuine old timer. He has excellent methods of advertising, and is a hard worker. Preston is one of the most liberal of men, and has always been willing to help young scribblers along.

Wieschahn, of St. Louis, writes a most peculiarly original hand. His off-hand work being very strong. Experts claim his pen drawings have a force and grandeur equal to anything of the kind ever executed. The kindly German is the only pen artist who will attempt bold off-hand writing in specimens of display penmanship, such as resolutions, memorials, etc., and he never seems to make a miss.

Lyman D. Smith, of Hartford, Conn., who is teacher of writing in the public schools was an extraordinary penman before he was 15 years old. I have seen letters written by him at that period which we would call perfect. He is quite an authority on penmanship, although at present he makes no claim to be one of the "cracks" to execution.

Did you ever see W. E. Dennis' flourish? I doubt if Jno. D. Williams ever got so much control of curves and parallel lines as this New Hampshire boy. Dennis is not only a good flourisher, but is a good pen artist. He is one of the best teachers of practical writing who ever took a crayon in hand to place a copy on the board. His penmanship is so very near like Gaskell's that it is very difficult to distinguish between them. Madorasz, of New York, has a cherub on which he labored for nearly six months, and he considers it the best thing Dennis has ever done in the line of pen drawing. Mr. Dennis is liked by everyone who is acquainted with him, and is popular among the students. He is of a retiring disposition, but has been working hard, very hard, to raise a mistake for six years.

Mr. S. S. Packard, of New York City, who is at the head of a model business school is a business writer of strong calibre. For thirty years or more his penmanship has not varied, and no matter whether he writes one line or a hundred pages it is the same, neat and compact. Mr. Packard is the life of the Business Convention every time. Those in the habit of attending these gatherings are always glad to see him take an active part.

Away up in Saco, Me., is C. E. Simpson, assistant postmaster, a young scribe who could become one of the lights in the profession if he were a mind to make penmanship his business. He teaches in a school an hour or two a day, and is turning out good writers in short order.

J. F. Wilson, of Chicago, does a very large card business in the hotels, running two stands and em-

ploying several assistants. Wilson is one of Kibbe's Utica, New York, graduates, and thinks a great deal of his diploma which is pen work throughout, and is one of Kibbe's prize specimens.

Collectors of penmanship always prize A. P. Root's letters. There is a delicacy of touch in his writing not seen in any one else's writing. Root is very busy now-a-days, having complete charge of that department in Bryant's Business College, enough work for two penmen at the least.

C. G. Reynolds, of Fitchville, Ohio, is farming, but that does not prevent his writing a magnificent style. In winter he organizes classes in neighboring towns. He contemplates making a specialty of it if he don't do better farming next year. Well, the public want men of your ability, Reynolds, and if you will work half as hard as you do now, success awaits you.

Can it be possible that our "bright lights" have no higher aim than to fight over the power used in writing?

Ike uses muscular and his mother uses movement. Wherein lies the difference? Both use the same power, therefore, they both use muscular and both use movement. This wasting brain on such trifles is folly when we have far more mighty measures on which to bestow all the ability we possess.

I am heartily in favor of the idea expressed by the Gazette to hold the next meeting of the Penmen's Association at the time and place of meeting determined upon by the National Teacher's Association. I think much would come of it.

At least we could press our claim for recognition, and could undoubtedly determine the utility of the present system employed by public instructors.

The people at large are very indifferent regarding the teaching of our art, and before there can be any change in the present public method, the people will have to rise in one body and demand the expulsion of the copy books from the public schools, and the substitution of the live energetic teacher in their place.

It is passing strange that the most important branch of education should be neglected at the instigation of a few publishing houses.

There is not a city in the United States of 10,000 inhabitants that cannot afford a special teacher of penmanship at a fair remunerative salary. The small towns could combine together and thus the art would be crowded to the prominent position it should occupy.

With an issue like this before them, let them throw their differences one side, and bend all their mental power on something more worthy of their steel.

Yours for FRISCO, 1888, E. A. McPherson, Cortland, N. Y., Aug. 29, 1887.

Notice.

The office of the PENMAN'S ART GAZETTE has been removed from McVicker's bldg. to Temple Court, Temple Court is one of the finest office buildings in the city. It is located at 225 Dearborn street, opposite the Postoffice, within two squares of our former location. We will be at home for our visiting brother Knights always from 8 A. M. to 6 P. M. Give us a call when in the city, or on passing through.

Personals.

Our thanks are due to Prof. F. W. H. Wieschahn, of St. Louis, Mo., for many kind favors shown us on our visit to St. Louis. We were shown a number of lessons executed by him for the employes of Scruggs, Vandervoort & Burney, which was as handsome a piece of work as we ever beheld.

F. C. Kappeler, the last one of the South St. Louis Bachelor's Club, (nominis editor), was united in marriage to Miss Pauline Fath, of that city, on the 24th day of August, 1887. Good-bye, Bach.

The Curtis System of Penmanship

BY T. C. CURTIS, D. D. MERRILL, SAINT PAUL, MINNESOTA.

W. D. Showalter, of West Union, W. Va., contemplates moving to Cleveland, Ohio, and under the direction of a stock company composed of penmen, starting a penman's paper called *Pen Art Herald*. Showalter has ability, and if the stock company don't expect too big returns and shut him up too quick he will give us a good paper.

The *Amateur's Gazette*, by L. H. Hanson, of Fort Scott, Kansas, is another plan.

Madorasz, of New York, is thinking of getting out a quarterly devoted to penmanship and gossip. He promises some goodings and will try it a year anyhow if the first number don't get out.

Movement vs. Muscular.

Ike and his mother are having quite a controversy regarding the fitness of things in general, and "movement and muscular" in particular.



—♦THE♦—
Penman's Art Gazette.

PUBLISHED MONTHLY.

H. F. VOGEL - - - Editor and Proprietor.

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" half	" "	8.00;	" "	45.00;	" 80.00
" fourth	" "	4.50;	" "	24.00;	" 45.00
" inch	" "	2.00;	" "	10.00;	" 16.00

OUR PREMIUMS

We offer our readers two premiums. One "The Progress of St. Louis," a 22x28 inch Engraving, containing forty-five illustrations, of the growth of St. Louis.

The other is our "Logan Memorial," a 22x28 inch Photo-Lithograph, printed in two colors, with an excellent portrait of the General the center of an appropriate design, and which is selling rapidly in Chicago for \$1.00 a copy. We will send The Progress and Our Memorial with THE ART GAZETTE for one year for 60 CENTS.

Think of it, two premiums worth \$1.50 and THE PRESSMAN'S ART

CLUB RATES.

In order to give our readers a chance to club us, we will make the following inducements:

Clubs of 4 to 10.....	55 cents, with both Premiums.
" 10 to 20.....	50 " " " "
" 20 to 50.....	45 " " " "
" 50 to 100.....	40 " " " "

The amount of subscribers sent in to count toward obtaining one of our Special Prizes as per our special notice.

AGENTS

Agents can coin money now by working for THE ART GAZETTE and our Logan Memorial—write to us at once.

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Are We Making Any Advancement?

Of course we are, some will say. Can a man of sound common sense ask such a question? Look around and about us, and if you have eyes to see, and true ears to hear, you will find that we are, and that the fact that we are living in an age of advancement. But, kind reader, one moment, we, as a class of professional penmen, do not look so much into the advancement of our race, as we do into the advancement of our progress made in our art. And there is where we would apply that question. Aside from the increase of the number of successful penmen, and the fact that a large percentage of good writers all over the country at large? Are we now instructing the rising generation in such a manner as to have no earthly doubt that they will be able to write as well as the schools to write as well in comparison as they master the other branches of their study? What is the result of the instruction that we give to the young men who ship here, from various parts of this country, during the N. E. Convention, as a criterion to judge by, what we can answer for? It would be that with all our present copy books, and the instruction that we give, made by one system over another, we fail to see any gratifying results. And why is it thus? Can we not do better? We prefer to leave that question to the present time? No; but then what is the matter? In the first place, the copy book is so perfect that to improve it is to make it imperfect. It is expected to be a perfect thing to be made imperfect. In the second place, the copy books are all right, I don't see why this grumbling and kicking is going on, some unconcerned about it. In the third place, the copy books are all right, the first place, because the copy books fail to fill their mission. In the second, because the general public are taking no interest in them. In the third, I wish to say a few words from our experience. In the

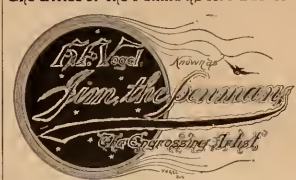
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Let us not blame the copy books entirely, nor the teacher for that matter; let us investigate thoroughly. We think the best results can be brought about by employing a superintendent of writing in every city in the United States, and where they cannot afford one, the services of a competent penman could be secured for a limited time to instruct the *teachers how to teach penmanship*. That the majority lack that ability no will palliate or deny, and that must be the first step towards obtaining better results. We will say more anon.

A Word to the Boys

[illegible]

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Address, H. F. VOGEL,
Temple Court, Chicago.

War!

[illegible]

Not only were those fine letters never equalled by the parties mentioned, but the *Art Journal* has from time to time printed specimens of engraving,—not writing, and palmed it off as writing. We will call the attention of Prof. Isaacs and others interested to a few of the following ones:

Page 7, January, 1886, number *Penman's Art Journal*, you will note at bottom of illustration, the above cut was photo-engraved from copy written with the forearm movement etc etc

On page 37, March, 1886, P. A. J., under first illustration, the above was photo-engraved from copy written at the office of the *Journal*, etc.

On page 109, August, 1886, P. A. J., under specimen it reads, the above cut was photo-engraved from copy written at the office of the *Journal*.

one or two of those written copies for inspection. We boys try our best but we can't equal it, and we want to do him the honor which is due to him." Can Mr. D. T. Ames write such a copy? can Mr. Kelly or Mr. Rollinson? Whoever is employed to do it let it be done with the same care and skill that is shown. Must we who are living in an age of enlightenment and advancement, keep the secret of fine writing and mystery? If it can be done let us see it, if not, then let us have a copy of the original. It is the best in the world for the finest photo-engraved letters in the world the better. Gaskell's compendium was full of faults, but one thing is due it and the author, and that is a systematic, practical, perfect, and complete English list of forms produced at the point of an engraver's work. The copies could have been more systematic, more in keeping with a certain standard of excellence, and more in keeping with the nature of what was desirable, be productive of the proper inspiration; if a student can get near enough to make his work look a little like the copy before him, he will be able to do it better than he is now, and he will be, but where the work is so perfect and so far from any probability of ever being equalled, disgust creeps in and the learner wonders why he cannot do it. It is as low this and that is done. They are mystified and wonder? To keep up the reputation of a few of the best of the kind of new art, which is the work of great

Writing in Public Schools.

BY J. A. YOUNG.

There was a time in the history of our public schools when "Reading, Riting and 'Rithmetic" were the most essential branches taught. Their importance suggested the order in which they were planned. Writing came second to that of reading, or rather it was considered more necessary than arithmetic.

to the common school course. More attention is now given to geography, grammar, history and other branches, besides reading and arithmetic, than to penmanship.

2. So many technicalities have been introduced in connection with teaching writing that many instructors do not feel competent to teach it "systematically," or at least they easily persuade themselves that they cannot do so, and therefore take no interest in it.

3. Our educational journals do not give writing

which they naturally retain, in opposition to the best instruction they may subsequently receive.

5. After having learned the correct forms of letters, pupils are permitted to do careless work, with pen and pencil, in language lessons, spelling, examination and other written exercises, which vitiate all of the good practice they may have had in writing books.

It is much easier to point out some of the difficulties in the way of learning to write, than to satisfactorily show how they can be avoided or removed.



The above is photo-engraved from an original pen and ink drawing, size 22 x 28 inches, executed at our office. We engrave resolutions, testimonials, diplomas, etc., in the highest style of the art. Send copy for estimate. Prices to suit our customers.

A gradual but yet a very perceptible change has taken place in regard to this matter. It is affirmed by those who know the facts as they exist, that the average results obtained from teaching writing in our common schools are not commensurate to the facilities which we now possess. Why should it be said that "We are a nation of poor writers." Many obstacles which impede our progress in this direction might be named, but the following are obvious:

1. As a branch of study, writing has become more and more neglected as other studies have been added

proper attention. Many other subjects of minor importance are elaborately discussed, but penmanship is almost, if not entirely, overlooked. There are many periodicals which are specially devoted to this branch, but very few teachers in our public schools peruse them.

4. Pupils are compelled to do a great deal of work which requires the use of the pen and pencil before they have been taught the exact forms of letters, and thus they "pick up" an uneducated hand-writing

died. The disease, in various forms, has become so chronic that it is almost impossible to find an effectual remedy.

The obligations of school officers ought to bind them so far as to see that children receive proper education in the most practical and useful branches. They should require the teachers whom they employ to faithfully perform their duties in this particular.

Teachers should feel that their duties are not properly executed if they do not teach their pupils

(Continued on page 42.)

H. B. Bryant's office in this city was crowded with new students when we called on a visit there during opening week. H. B. is one of the pleasantest college men in the west.



This is the vanguard front of the most-evil man who holds down the editorial chair for Gaskell's magazine. This is the expression he wears while penning the most vicious attacks on his fellow writing fellows. "He sobs on our neck," Hanker says, "he early dawns." Boosted into space, "Conventional Porphyria," and many other pathetic themes which have been written about him since he was freed from the bondage of winter confinement. To his most playful fashes of composition, however, there are also some of the best of solid ideas, and highly original common sense. He sits at the desk every minute ago for *Pek's Sun* were not nearly so sorry as the experience which suggested them. The more I know of him, the more I like him. A decorated garment, he so practically reviews in his early interviews with his pa were burning faces, coming into view were seared into memory.

THE END OF THE WORLD

Mr. S. was run beyond the line separating the "blame" from the "guilt," but remained at home during his absence. He had no other friends than those who? He had not arrived at the period of paucity yet. His first masterpieces of penmanship were executed on the fly-leaves of his father's library, and measured cadence of his father's footfall, or a few words which smacked of paternal ire, would always startle him into a more rapid operation. During these arduous wrestles with art, When about twenty years of age he took a business course under W. R. Chambers, who was then located at Harpersville, Tenn., and afterwards at Knoxville, where he became a chamberman. He has taught penmanship, book-keeping and other commercial branches in Goodman's Commercial College, Nashville, and in the Woodward-Cedar Rapids College, besides giving experience as a raubling scriber, going from hamlet to hamlet, carrying a valise, a diploma, a bottle of ink, and a box of pens, and being furnished with letters that made buccinic provisions look extremely naive. Those who have read Gaskell's Magazine will remember how Marlborough can do with the pen in a duplex sense.

[illegible]



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The best aid to good writing ever invented.

It gives **FIRMNESS TO THE GRIP** ON THE **HOLOER** and eases the fingers from cramp and fatigue.

It prevents the fingers from becoming smeared with ink; in fact, no holder is complete without it.

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| 1 Shield and 1 Set of pencils..... | 25c |
| 1 Shield and 1 Pencil or 1 Dozen Cards..... | 25c |
| 1 Shield and 1 Dozen Best Pens..... | 25c |

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—OF—

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Pierce's Pictorial Theatre of Penmanship, the only work of its kind ever published containing seven hundred questions and even handed answers besides other valuable matter. Sent for \$5, former price \$10.

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Pierce's DICTIONARY OF PENMANSHIP, 10c. per doz., \$1 per doz., \$1 per doz., or 50c per copy. To work without these (or similar) aids is to attempt impossibilities.
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is in the broadest sense an exponent of practical education, school-made and home-made, and is the representative Journal of the writing profession of America.

The Journal is now in its eleventh year. It has a wider reach than ever before, and its monthly output is more varied, entertaining, wholesome, instructive and generally valuable. Several new features have lately been added. One of them is the printing each month of the portrait, fac-simile engraving of autograph letter and biographical sketch of some representative American Penman. Another interesting annex to the Journal curriculum is the department of shorthand writing, in charge of Mrs. S. S. Packard.

The person who buys the Journal for this year of our Lord, 1887, will get more for his dollar than ever, and that is saying a good deal. It has, however, the conspicuous merit of truth, which one does not always find in newspaper announcements.

If you are a Penman, you already know the Journal. If you are not a Penman and want to be, the first thing you should do is, get in the Journal's list at once. The price is One Dollar a year, with free premium. Ten cents will buy a sample copy. No free samples on tap. Write to

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